MARGINALIZED VOICES: A COMPARATIVE STUDY OF CINEMATIC ADAPTATION OF INDIAN NOVELS

A Synopsis Submitted to

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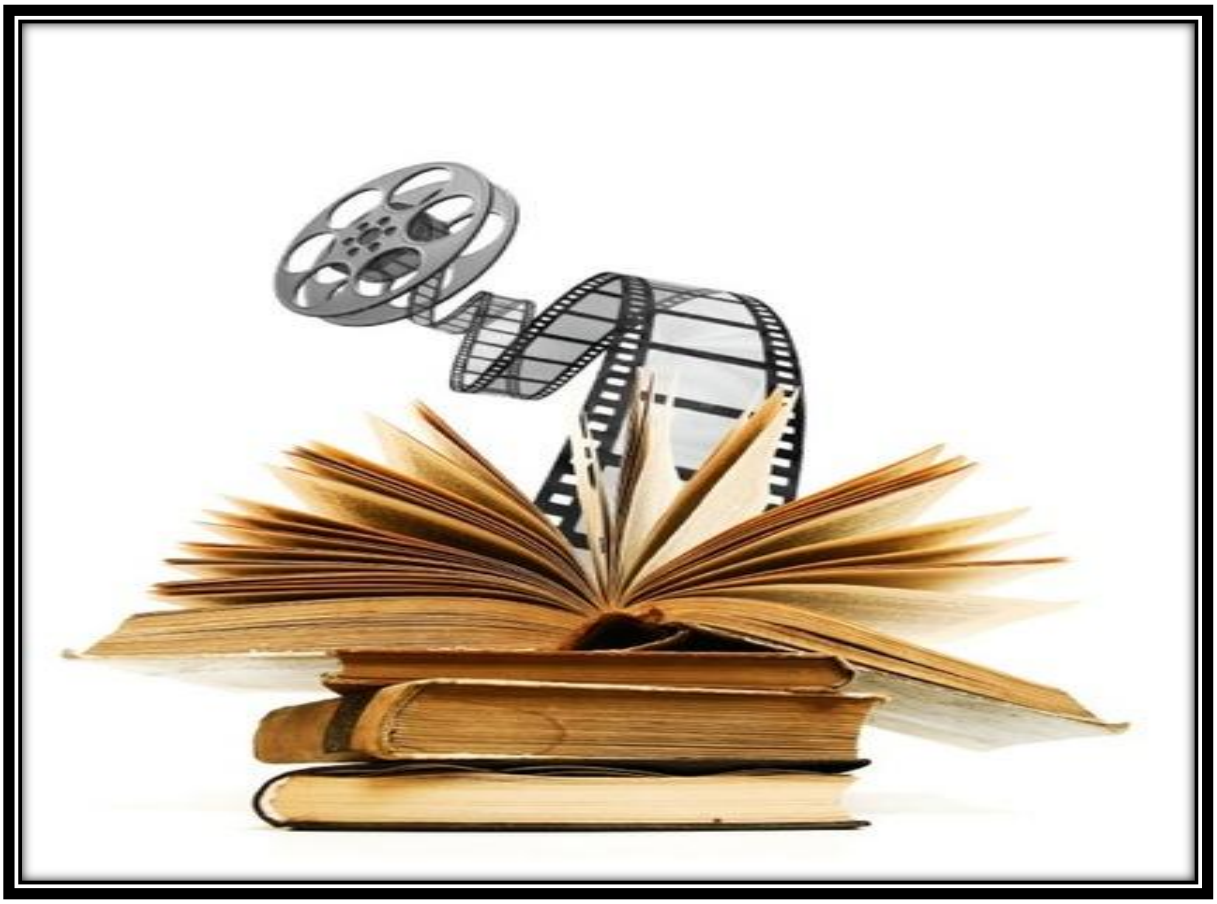

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1] PROJECT TITLE:

MARGINALIZED VOICES: A COMPARATIVE STUDY OF CINEMATIC ADAPTATION OF INDIAN NOVELS.

2] INTRODUCTION:

In the twentieth century, there are two culturally dominant ways of experiencing fiction available to us: the visual forms of film and the prose forms of novel. Indeed, these two different mediums have gained millions of fans all over the world. Many literary masterpieces have been represented through films. Cinema is considered to be a powerful medium that reflects the happenings in a society. While it is caught up between the real and reel life, it still serves as an important medium of entertaining people, educating them and bringing a behavioural change in their practices and attitudes.

Nevertheless, the so long years journey of Indian cinema needs to be reviewed from a marginalized, proletarian or subaltern perspective. The general assumption that cinema is a normal mode to produce story to satisfy the entertainment proportion of the people should go through a critical scrutiny. Films as artistic expression cannot be devoid of their politico-ideological objectives. Hence, from a marginalized perspective when one enquires about their space during the past one century of the film world, only a handful of nondescript, obscure examples are presented. Marginalization on the basis on Caste, class, gender, economic status, political power etc as a peculiar Indian reality is an acceptable fact but it is often cast away by the Indian filmmakers.

In foreign countries so many researches' have been done on the issue of cinema and literature, but the subject is not dwelt well in India and particularly in

Maharashtra. Research on the representation of marginalized groups or the caste groups in cinema through the spectacle of novels is totally a new question for study.

India cinema has always given the very remote or negative cinematic representations of caste issues, there are many who feel that the attempts to portray the damages of the caste system in Indian cinema have been far from satisfactory.

In recent years a new set of directors has came with the modern and path breaking approach towards cinema. They don't take it as a means of money making business, but as tool to social change and revolution. They have used cinema to visualise the social ill, which were invisible until today. Therefore, these writers also need to be study.

In terms of diverse and multidimensional literary products used the various purposes specially recognition at transnational level. Novel is a written part, which is adapted for the vocal presentation through cinema.

The audio visual aids play a vital role in pedagogy. Screen media is an instrument of entertainment as well as mass education; it has been widely used by the filmmakers as producers and directors. The marginalized or proletarian and underprivileged class have depicted in Indian novels have provided outlines for the hit films e.g. **Jogawa, Natrang, Bangarwadi, Slumdog Millionaire, Hazar chorasi Ki Ma, Pathar Panchali, Rudali, and Godaan.**

Considering these, films based on Indian novels it has been made an attempt to study the novels and their screen adaptations such as *Chondak* by Rajan Gawas, *Natrang* by Anand Yadav, *Village Has No Walls* by Vyanketash Madgulkar, *Q & A* by Vikar Swarup, *Lalgadh ki Ma* by Mahashweata Devi, *Pathar Panchali* by Bhibutibhushan Bandopadhya, *Rudali* by Mahashweata Devi, and *A Gift of Cow* by Munshi Premchand.

In fact, novel is defined as a long narrative in prose in which characters and actions are the representatives of the real life. Cinema is also a narrative that combines both theatrical and dramatic elements. The novels and films are interrelated because both are doing 'imitation' of life.

However, both are independent forms of art. Film adaptation is based on a story, a novel or any other literary works. In film adaptation, pragmatic perspectives mean to consider and insert a set of many things.

The present study explores the literary and cinematic implications of translating Indian novels into films. It raises the questions of how novels and cinema differs, of how mass commercial and cinema s require change of scripts and characters.

This research does the close study of cinematic adaptation of Indian novels at several different versions (mainstream, art-house and cinematic offshoots) and discuses the literary text in its historical context. It also analyses key themes and dominant readings of the text, how the text is adapted for the screen and how adaptations have changed our reading of the original text, comparing the novel and film versions of a particular text. The screen adaptation series offers a wealth of study material from the literary context of the original work. Close study of such resources demonstrates that the process of translating a text to the screen involves such as screenwriters, actors, directors and producers. Hereupon the adaptation of the novels to the films is a multidisciplinary process.

Film adaptation is based on literary work. But most of cinemas are based on novels. Novels offer ready plots and stories for filmmakers.

The present study is an attempt of explore the cinematic adaptation of Indian novels. The objectives of research are what relationship between nonels and its film

adaptations is. The Indian writers raised the questions and delineated the problem of marginalized society in different states in regional languages. Novel is a lingual medium while film is a visual one. Cinema provides an ampleness of details to the audience through major changes of light, inflections of colours , music, camera, physical expressions and so on and so forth. The reader has a far more control over the novel than the viewers does over the films. In so far the novels and the films are different in terms of the structure, perception and the narrative.

So that the novel is an art and film is known as fine art. Therefore, the study is focused on several disciplines and forms, including cultural and literary studies, film studies and performance studies. It is a study of onscreen and off-screen literary work. Indian novel adaptations revel about film in general and focus on patterns and approaches shared by various cinematic works. The novels are selected in colonial and postcolonial period and films are made on marginalized society who has secondary position in the society.

So the present research analysis the representation strategy of Indian cinema which represents the image of marginalized groups. The study also analysis the opinion, whether marginalized groups has been dealt with adequately in the films or not. Simply looking at the Indian cinema anyone can say that marginality, casteism has always been portrayed hardly enough.

3] STATEMENT OF PROBLEM:

The problem to be examined here is that the Indian Hindi and Marathi films are based on Indian novels in some extent, and its interrelationship between novels

and films and how it is reflected. It would be highlighted the role of writers and post role played by the directors and script writers of the film. It is true that the marginalized people did not get an adequate social and cultural space or the room or their own ever in Indian cinema. Marginalized community is completely ignored in Indian film industry, in Hindi and Marathi specially. The upper caste filmmakers created the entertaining films; they could not give attention to marginalized groups and their realistic problems. Therefore the films have been made a very few in number on Indian novels which are based on marginalized, Dalit or unprivileged society.

4] OBJECTIVES OF RESEARCH:

- To explore some of the most important bollywood, a foresaid cinematic adaptations.
- To focus the representation of social problems of marginalized people through a cinematic adaptation.
- To take a sweeping survey of literature of marginalization and history of Indian cinema.
- To highlight marginalized literature through cinema and vice-versa.
- To study how the novelistic depiction or narration is reflected in to cinema.
- To understand the programmatic perspective of the foresaid cinematic adaptation.
- To find out the social problems of lower class people or social excluded in the Indian novels adapted for cinema.

- To seek out the similarities and dissimilarities between film and novel.
- To analyse the dominant mainstream films and the films with the marginalized life, as well as the stereotypical representation of marginal lives in mainstream films.
- To swot up the impact of literature on cinema, the role of literature in cinema, the co-relation of literature to cinema and the contribution of literature to cinema.

5] JUSTIFICATION OF THE RESEARCH:

Cinema, being a powerful part of mass media, can be a mobilizing tool by informing, educating and facilitating decision-making process; therefore, it is extremely important in the conditioning popular mindset. It can work as a pressure group for the government to safeguard citizen's rights like economic, political and human rights.

Representation of marginalization is directly related to the issue of human rights that can instigate a campaign against existing marginalization in the society.

The study will pay critical attention to the representation or the image making of marginalized groups in the influential part of mass media. novels have played a role in theoretical images of the characters but cinematic adaptation deals with the practical visual images.

6] SCOPE AND LIMITATIONS OF THE RESEARCH:

As already stated, my analysis will focus on representational strategies employing marginalization primarily and the issues around it but not other social relations of power. Furthermore, the proposed research analyses only ten novels and their cinematic adaptation of the novels. This is not enough to make a generalization about the representations of 'marginalized group' movies, but offers insights into some trends. In addition, from my childhood, I have watched so many Hindi and Marathi films. National television and all other private TV channels broadcast these movies repeatedly. Thus, I am fairy familiar with the genre and can use my experience in selection and reflections.

Language may create a limitation while describing the dialogues in the films. Every language has its own emotion, rhythm, resource that cannot be translated exactly to another language. In India, using English subtitle in film is a very recent addition, yet not all films use subtitle. Thus, translating is challenging, specifically keeping in mind the core emotion or sentiments from the source language.

7] HYPOTHESIS:

The primary hypothesis of this research is that the marginalized community is neglected in Indian cinema and novels also. The social, cultural, and ideologically dominant group exists in the Indian social stratum and represented India cinema as a more or less homogeneous monolith, despite the actual variability and

heterogeneity of any group. Mostly Indian cinema is occupied by the elite and capitalist ideology.

The novel and its cinematic adaptation have confrontation and arguments while understanding the novel. Whereas reading its quite different method than that of the film viewing. The screen adaptation is impressive technique and creates the interest to study the novels for the time being. Novel is adapted for the film then it definitely faces many changes in the production, plot, story, and situation and in thematic concerns and so on. The novel is a product of a sole author but the film production has verities of tools and techniques and well as a team work of filmmakers.

A very few filmmakers or directors adapted the novels which are based on marginalized or Dalit community for making commercial films. The present research aims at testing these hypotheses with suitable illustrations. A broad comparative perspective is more useful in this respect. The hypothesis is that the novels and its film adaptations have many similarities and dissimilarities.

8] RESEARCH METHODOLOGY

The project aims to explore the marginalized group in the Indian cinema based on Indian novels. Hence, for this research the method of exploration would be descriptive, interpretative, analytical, comparative, critical and evaluative in nature. It will be framed with various tools and technique through the primary and secondary sources. The material will be collected by visiting well-known libraries and film institutions in the country such as Savitribai Phule Pune University, Pune,

Mumbai University, Mumbai, Film and Television Institute of India, Pune, Mumbai Film Academy Mumbai, Satyajit Ray Film and Television Institute, Kolkata and as well as online membership will be admitted of the noted libraries. Likewise, the MLA and the APA style would be followed for references.

9] SOURCES OF STUDY:

A] Primary sources –

The primary sources will be available printed novels in English, Hindi and Marathi also. Some translations of other novels in different Indian languages available in English, Hindi and Marathi will also be used. The films will be considered as based on novels. It will be known as marginalized novels. The films released in variant Indian Languages available in English, Hindi and Marathi as well are studied. The manuscript novel will not be considered. Many other versions of one novel will be studied. Drama, telefilms or serials will not be studied.

B] Secondary sources –

The secondary source will rely on the acquirable fact material and criticism of published novels that are selected for study. The interview of the concern writers and directors of films that have appeared either in print, face-to-face communication or in audio-visual aids also can be considered. The theories of fiction will be considered. The film directors or the scriptwriters will be interviewed. The fieldwork will be conducted, for comparisons; the samples will be selected from various tools and techniques.

10] TENTATIVE CHAPTERIZATION:

The tentative plan of the study is as follows -

- **CHAPTER I**

In first chapter, there will be the study of history of Indian cinema, theory and practices of adaptation. Correlation of literature and cinema particularly of novel. The study also consists of the scrutiny of the novels depicting marginalized life and the films based on the novels.

- **CHAPTER II**

A brief study of Marginalized groups in Indian novels and cinema. The second chapter will study the Marginalized groups in Indian novels and films in detail. This chapter will be also focused on the Representation of Marginalized groups in Mainstream films and Mainstream Novels and the stereotypical image of marginalized groups in the particular stream.

- **CHAPTER III**

In this chapter, there will be the comparative study of the novels and their cinematic adaptation. This chapter consists the study of four novels and their adaptations. They area:

1] *Condak* : *Jogwa* - as a cinematic adaptation.

2] *Natrang: Natrang*- as a cinematic adaptation.

3] *The Village Has No Walls*: Bangarwadi - as a cinematic adaptation

4] *Rudali: Rudali* as -a cinematic adaptation.

- **CHAPTER IV**

In this chapter, there will be the comparative study of the novels and their cinematic adaptation. This chapter consists the study of four novels and their adaptations. They area:

1] *Q & A: Slumdog Millionaire* - as a cinematic adaptation

2] *Lalgadh Ki Maa: Haazar Chorasi Ki Maa*- as a cinematic adaptation.

3] *Pathar Panchali : Pathar Panchali* - as a cinematic adaptation

4] *A Gift Of Cow: Godan* - as a cinematic adaptation

V. CHAPTER V:

The fifth chapter will be concluding one.

11] SHADULE OF RESEARCH WORK.

The proposed study will be done under the following stipulated schedule.

A] First Six Months:

First of all the research will focuses on collecting data, visiting libraries, taking notes related to primary and secondary sources and about introductory chapter respectively.

B] Second Six Months:

The study will focus on authors' biography, novels, film theory and screen adaptation of selected novels presenting marginalized groups in India.

C] Third Six Months:

In the third period of the schedule, the research will be centred on classification and analysis of data. In addition, interviewing related peoples.etc.

D] Forth Six Months:

In The last six months, there will be preparation of rough draft, editing it and computerizing the final finished draft.

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